

# Pin-Ups

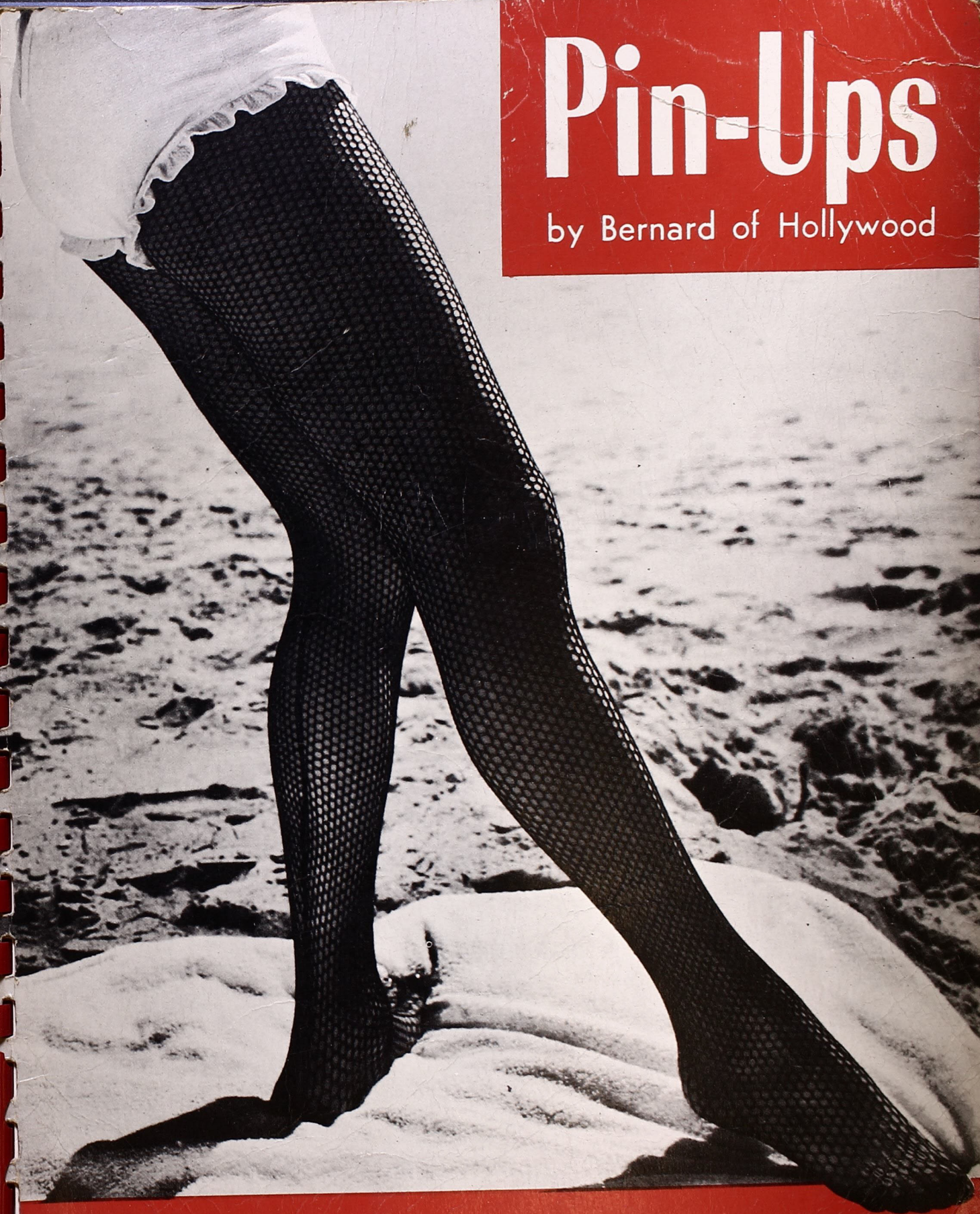
by Bernard of Hollywood



A STEP BEYOND...

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A S T E P B E Y O N D . . .

A NOVEL APPROACH  
TO THE ART OF  
PIN-UP PHOTOGRAPHY

Bernard of Hollywood's  
Camera Technique Fully Revealed



art. These look more like paintings or illustrations than just the usual type of pin-ups. You've got enough here for a whole book."

This was a thought that had already occurred to Bernard, but as with practically every artist, it had been one of those personal projects which always seem to get stuck way back in the bottom drawer. Still, this particular incident resulted in this collection of "Bernard's Best."

Since he moved to the motion picture capital in 1937, Bernard has snapped the shutter on most of the big-name stars in Hollywood. Born in Switzerland and now a U. S. citizen, he came to America, oddly enough, to do graduate work at the University of California in psychology, which he had studied abroad at the universities of Heidelberg, Kiel, Berlin and Paris. Photography was his hobby; dramatics and the theater secret yearnings.

The latter drew him to Hollywood, where he turned his hobby into a successful career by applying his knowledge of psychology to the kind of people he likes best—the famous personalities of stage and screen.

A former member of the Little Theater Group at the University of California, Bernard is also a student of the late Max Reinhardt, and of the motion picture director, William Dieterle. Through a series of developments, Bernard has introduced the directorial approach to still photography, in which the actor is not "posed," but directed in a series of theatrical situations which are recorded in split-second synchronization.

His unique, so-called "posed candid" of Hollywood stars have been reproduced in practically all of the leading publications, both here and abroad. The photographs in this collection are from his private files, and, most of them, now being published for the first time.

They have not only been selected to cover the gamut of model types—from the demure and "cute" to the ultra sultry—but they have also been chosen as study material for the amateur photographer and artist. Bernard hopes that his book will contribute to make *shooting* pin-ups as widespread and enjoyable a pastime as *collecting* them.

To those interested in pin-ups for their own sake, the text gives some idea of the vast amount of work that goes into the making of a pretty picture. The pictures themselves show why Bernard is acclaimed one of the top personality photographers in America.

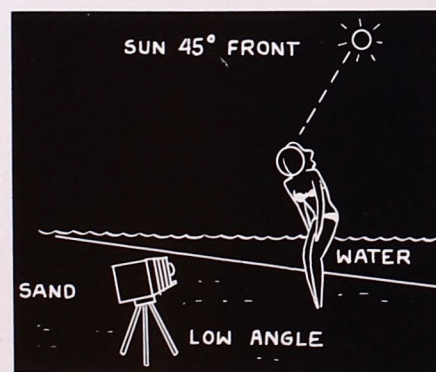
*R. G., Hollywood, California*



### *A Couple of Good Reasons*

This is how it all started. A Hollywood publicity man needed an advertising shot for a nationally known hosiery manufacturer. Hundreds of pictures of beautiful models were examined before the one with the most beautiful legs was selected. The by-products are collected in this book. Ansco 5x7 Studio Camera, 1/5 second at f/16.





Fresh and invigorating as an ocean breeze is this medium shot of a bathing beauty. Since the white sand on the beach acted as a reflector no flash fill-in was necessary. Super D Graflex, 1/200 second at  $f/22$ .



*Hi There!*



## Pin-Ups as an Art

PIN-UPS, the pictorial reproduction of the Female Form Divine, are nothing new. The cave drawings of the early stone age might very well be considered the forerunners of the modern pin-up girls who "bewitch, bother and bewilder" us on calendars, magazines and billboards.

The evolvement of pin-ups as an art form, however, is of recent date, and is due mainly to their liberal use in American advertising. All advertising boils down to the stimulation of certain wants, and, once they are established, channeling them in one direction—the house of the advertiser.

Small wonder, then, that the smart American huckster has recruited the services of the ravishing pin-up creature, who calls upon our basic hunger for love which is best stimulated by beauty.

Feminine allure has been ingeniously used to make us buy anything from socks to racing cars, from food to girdles. Our dream girl won't kiss us unless we shave off our whiskers with some particular shaving cream, and once she's kissed us, we risk losing her instantly unless we happen to be using the right kind of mouthwash.

The foremost exploiters of the pin-up have been the Hollywood motion picture publicity men. The imagination of the heads of the art departments and studio galleries works overtime when it comes to getting a pair of gorgeous gams and a come-hither look in ever new variations on an advertising poster. No matter how little bearing it has on the story content—the provocative display of the perfect feminine figure has always been used as a sure-fire bait to lure the public to the box office.

Motion picture exploitation has made "Cheesecake" (Hollywood lingo for glamorized leg art) as typically American as apple pie. Pressed into the services of a multi-billion-dollar industry, our innocent little pin-up cutie has now the double function of turning not only our heads but also the big wheels of our economy. "Noblesse Oblige," as the Frenchman says, and with its new importance, the pin-up is subjected to certain requirements of the graphic arts.

*"Let it be emphasized at the outset that in this book we are concerned with the photographically artistic rendition of the pin-up.* The borderline between a mere vulgar display of the feminine body and a legitimate work of commercial art cannot be found in the margin of what is revealed to the eye and what is left to the imagination. No one in his right mind will dispute the artistry of the master painters and sculptors in depicting nudes. It is up to the

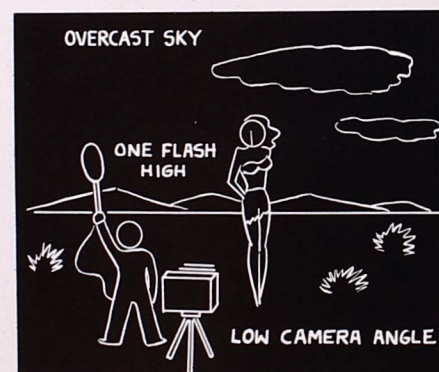
artistic integrity and ability of the artist whether his work merely arouses the animal instincts, or transmits aesthetic values.

The author hopefully submits that his collection of pin-ups falls into the latter category. Each picture has been the result of careful study in composition and lighting, costuming and background as well as purposeful direction. While the different art elements are discussed with each individual picture, let us attempt here to summarize what gives the pin-up universal appeal.

Obviously, every one of us has a different idea of what constitutes beauty. However, motion pictures, magazines, and the different advertising media have crystallized certain standards of modern beauty. With the proverbial grain of salt contained in all generalizations, it is safe to say that the classic shape of Venus and the buxom ideal of Rubens have given way to the lissom, curvaceous, long-stemmed American beauty as the almost-universally accepted beauty ideal of the Western World.

If an enterprising archeologist, several thousand years from now, should find no other trace of our civilization than a capsule containing pin-ups, he could not only deduct from them the beauty ideal of the mid-century Jones and Smith, but could easily reconstruct from them a large sector of our present-day life.



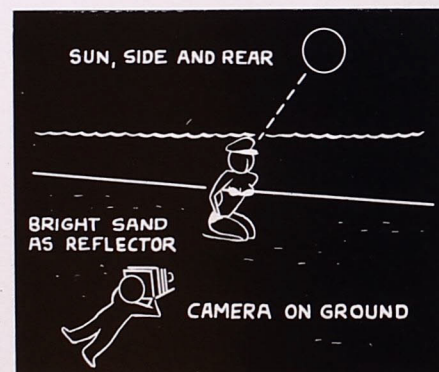


The siren-like lure of the model instantly captures the attention, and is enhanced by the natural setting which is treated in the manner of an old master. The golden sarong, blending perfectly with the gold dust of the sand dunes, turns the model into a child of nature, completely at home in the desert. 4x5 Speed Graphic, Kodak Anastigmat, 1/200, f/20.



*Desert Storm*



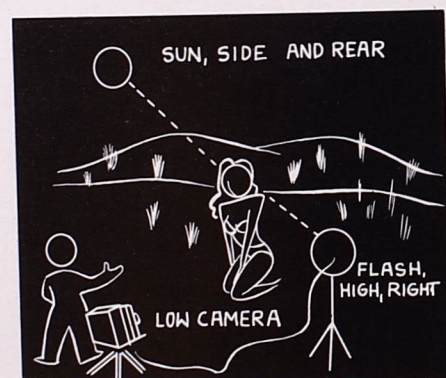


A bit of humor has been injected into this carefree, breezy pose on the ocean front. In this case a Bikini suit fits in perfectly with the vivacious personality of the model. The strong feeling of depth is obtained by careful posing of the darker part of the face against the white foam of the wave with an aluminum reflector for added side lighting. Super D Graflex, 5½ inch. 1/200 second, f/22, Superpan Press film.



*Sailor Beware*



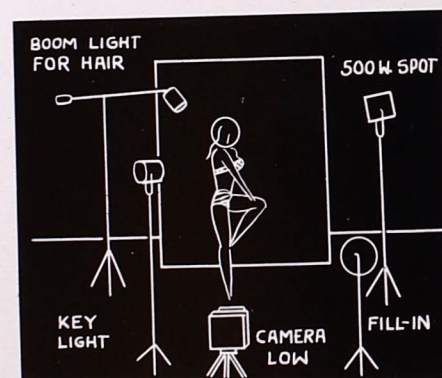


An air of casual sophistication is achieved in this "posed-candid," where split-second timing has caught the saucy expression of the model with the wind-tossed spontaneity of her pose. Interest is heightened by the sequin-studded bathing suit, a French original. 1/100 sec., f/32.



*Beauty and the Beach*



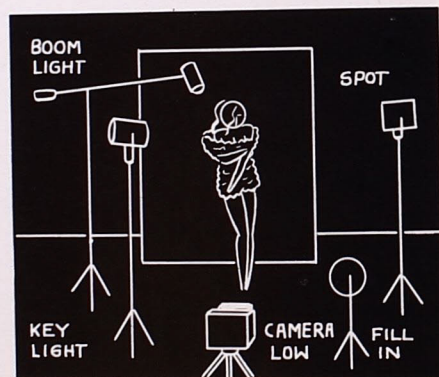


With the stark background conjuring up a feeling of an impenetrable jungle, the tiger skin design of the costume helps to create the impression of a lithe, untamed animal. Back side-lighting and boom light on the hair create a three-dimensional effect, separating the figure from the background. 5x7 Ansco view camera, 1/5 sec., f/16, Super Panchro-B.



*Jungle Juno*



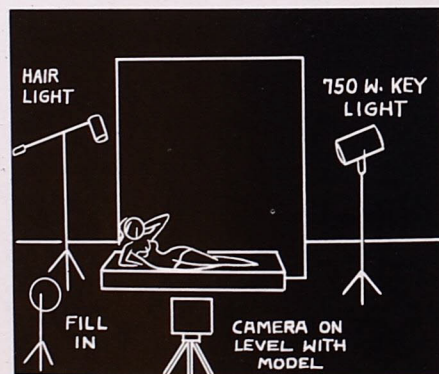


The silken texture of the subject's blonde tresses is in perfect harmony with the softness and richness of the furs, and adds warmth to this drawing-like composition. Harsh shadows are avoided by the use of soft, plastic front and side lighting, which at the same time achieves careful balancing of the overall lighting effect. 1/10 sec., f/11.



*Cold Outside*



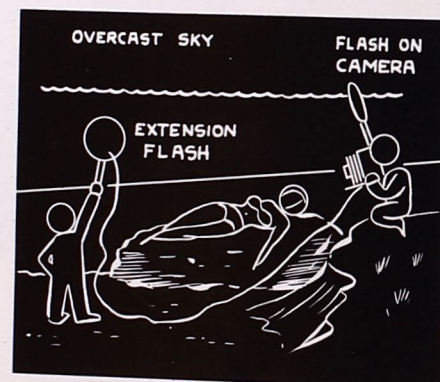


In a static pose such as this, rather in the vein of a Hollywood leg-art poster, the punch has to come from the facial expression. Pictorial intrigue is brought about by atmosphere lighting which accentuates the shape of the legs, and rim-lighting of the head, back and upraised arm.



*Beauty Rest*



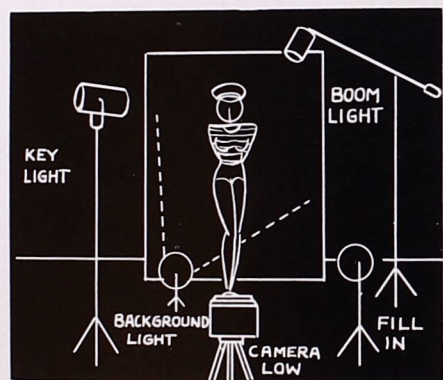


This mermaid, to all appearances tossed on the shore and left like a piece of driftwood, simulates the form and movement of the receding waves, blending into an eye-appealing compositional pattern. California coastline locale on an overcast day. Soft highlights were achieved by double flash, held eight feet from the model. 1/200 second at *f*/11.



*Flotsam*



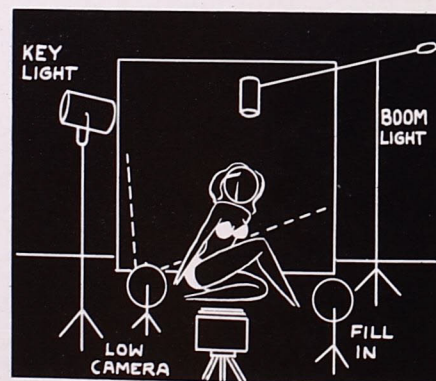


The outstanding feature of this photograph in a simple studio setting is the realism and feeling of immediacy achieved by the forward projection of the model toward the camera—an effect which is currently used to good advantage on television. This is an excellent example of our contention that the photographer has it all over the illustrator when it comes to making models literally “jump out of the picture.” 1/10, f/11.



*Star and Stripes*



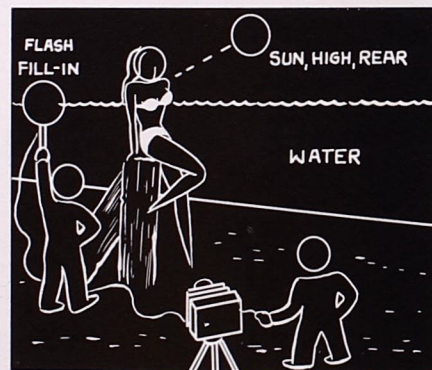


An elusive, elfin quality keynotes this sensitive study of a fragile, golden-haired beauty. The almost furtive position of the body and the frightened expression of the face make this picture doubly appealing.



*Gamin*



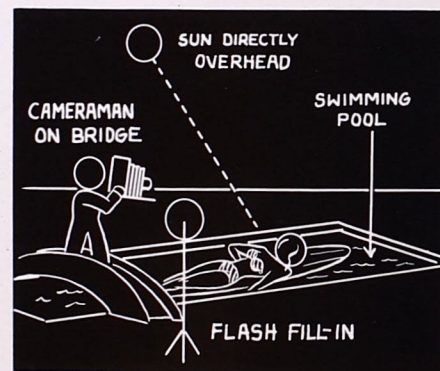


Like the sirens of ancient Greek mythology who lured seamen to destruction, with their enthralling voices, this twentieth-century counterpart manages to achieve the same effect with no more than an enticing posture and an inviting expression. Low camera angle accentuates the model's flowing, vertical body lines. 4x5 Speed Graphic, 1/100 second at  $f/22$ .



*Sea Siren*



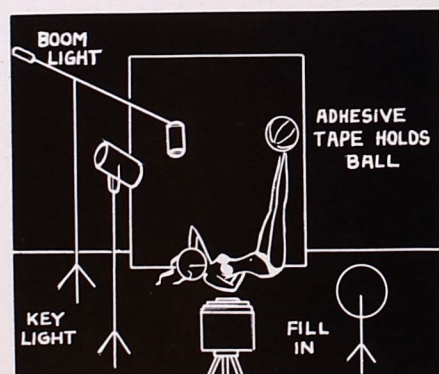


A suntanned body against a bleached surfboard floating on a placid pool makes a striking contrast of tonal values. Ripples, caused by the subject's playing with autumn leaves in the water, slightly interrupt the tranquility of an afternoon siesta. The unusual perspective is obtained by tilting the camera down ninety degrees from a small overhead bridge. 5x7 Ansco view camera, 10 inch Ektar lens, 1/100 second at  $f/22$ .



*Across the Board*



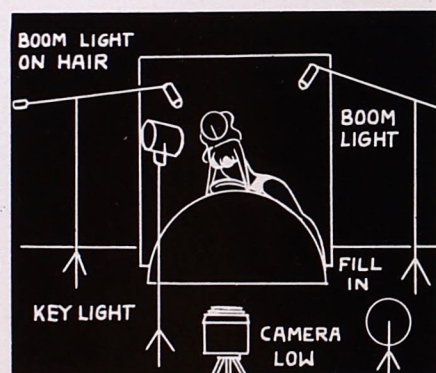


The gay and nostalgic atmosphere of the circus is evoked through the use of an old prop in a new way. Side-lighting is emphasized to bring about the sculptural effect. The ball, incidentally, is taped to the toes.



*Well Balanced*



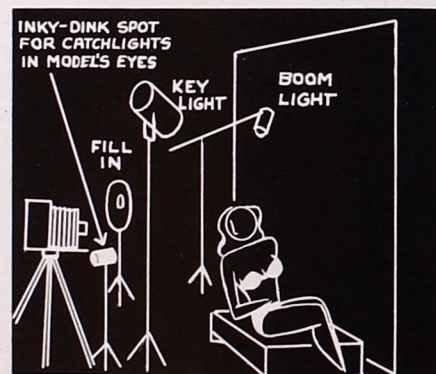


An angelic face, combined with an alluring pose never fails to result in an attention-getting pin-up. The unusually pleasing proportions of the figure give this photograph the free-flowing lines of a drawing. The diagonal composition denotes movement and vitality while the circular prop, offset by the dark area in the upper right provides the ideal element for the creation of this effect. Ansco view, 1/10 second at  $f/11$ .



*Making the Grade*





That a face can be as effective a pin-up as a shot of the entire figure is demonstrated here. The dynamic element in this study is the feline look in the eyes. The background is purposely thrown out of focus to bring out the head in strong relief. Auto Graflex, 1/10 second, f/9.



*Sultry Savage*



## Models and Moods

A VISITING British journalist recently remarked: "The only women in America who look like the girls in 'Vogue' and 'Harper's Bazaar' are the models in 'Vogue' and 'Harper's Bazaar.'" From the standpoint of the pin-up photographer, may we add: Thank God.

The ideal model for pin-up photography should have a slender, youthful figure; long-legged, but with curves in the right places; not as emaciated as the so-called clothes horses who grace our glossy fashion magazines.

Fortunately for us, the average American girl has as perfect a body as can be found anywhere in the world. This is no accident, but the result of a well-coordinated physical education process, a dieting program and a bathing-suit fashion trend which has given the body back its natural freedom of movement instead of the unhealthy corseting of yesterday.

Statistics are regularly being published in the women's and model's magazines about ideal weights and measurements. The proportions of the female movie stars and starlets, their health and beauty hints as well as the dimensions of the winners of the annual beauty contests are eagerly studied by girls and women all over the country.

Mothers encourage their daughters in this favorite pastime, as they are fully aware of the fact that to become a successful model may be the quickest way to fame and fortune. It may lead to glorification on the stage by master showmen, to glamorization on film and in magazines by ace photographers or illustrators, and—last but not least—to being literally pinned up on the noses of bombers by the globe-girdling Yanks, and thus be proudly flown to the four corners of the earth.

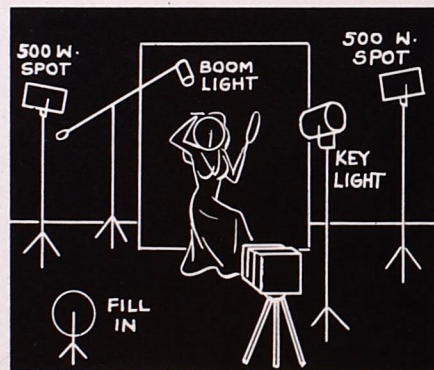
Now suppose that you have found the ideal pin-up model for your photographic field trip. She may be your best girl, or a photogenic neighbor. Discuss your ideas with her in advance, infuse her with your enthusiasm, tell her you intend to create the most breathtaking pictures, to depict her as "the fairest in the Land." There is no model—amateur or professional—who does not fancy she can go one better on Betty Grable or Polka-Dot Chili Williams. Capitalize on this self-assurance by emphasizing that you are on her side, that she inspires you to grow far above your normal work, and she will reward you by all-out cooperation. With touching patience, she will go through all sorts of contortions on dangerous cliffs and mountains, just to be worthy of the occasion—the creation of a delightfully different pin-up.

Modeling is acting, and photography is directing. You have set the stage psychologically through your tactful and enthusiastic behavior, your model is in the right frame of mind...

Now comes the most difficult part: to get the proper mood for the picture. Like a skillful director, you must observe the natural traits of your model, and work from there. Strive to coordinate the expression with the situation, coax your model into emotional projection, because then and only then will you obtain that elusive and alluring quality which makes a pin-up.

There is, of course, no limit to the variety of moods and expressions which you can record with a responsive model. As a general tip: combine a provocative pose with a demure expression. When your artistic imagination and the playful fantasy of your model are synchronized in perfect teamwork, you cannot fail to create pictures which will make your fellowmen stop, look and pin 'em up.



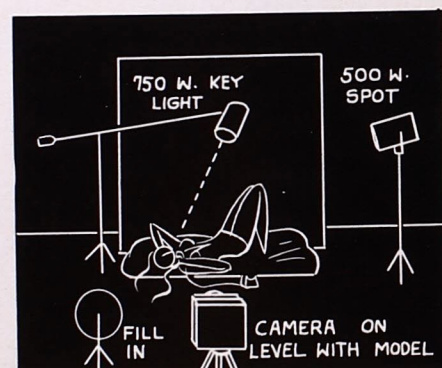


Harmonious and rhythmic interplay of high and low key nuances helps to create a luminescent tableau treatment in this embodiment of grace and beauty. The staging and draping of such sheer material entails painstaking effort. Texture lighting with the aid of three spots is applied to reveal the silky detail of the gown and to silhouette the body.



*Nocturne*





George Petty's famed drawing with its unforgettable caption, "When you lost your yacht, something within me died," is translated here for the camera by judicious use of model and props. The sculptural lighting quality is achieved by strong spot lighting from the side with a boom light thrown very close to the hair. A small stage, covered with velvet, makes it possible for the model to pose with relative ease. 1/5, f/16.



*Bernard  
Hollywood*  
*Hollywood Calling*



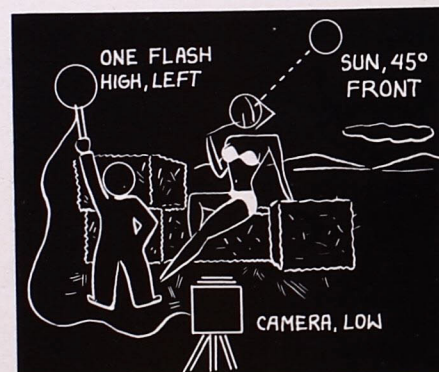


All the exhilaration, fun and frolic of a ski run are mirrored in this close-up of an imaginative winter scene. This is a convincing illustration for the prime compositional rule: "less is more." The mind of the viewer will automatically supplement the rest of the figure and scenery. This "outdoor" shot was made in the studio in front of a painted cloud background with a fan blowing on the hair.



*Winter Joy*



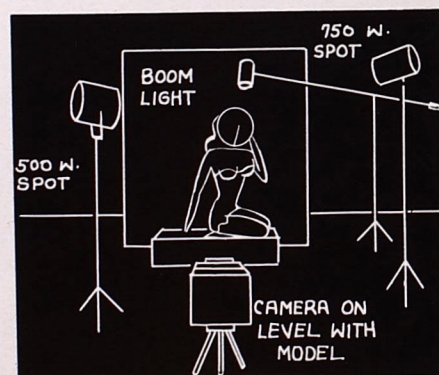


The simplest of settings, when used imaginatively, can provide an effective pictorial background. The composition suggests itself with the stacked bales of hay, and the sitting position injects a static element in keeping with summer sun loafing down on the farm. The exposure was made at 1/100 second at  $f/22$  with a K-2 filter.



*Summer Harvest*



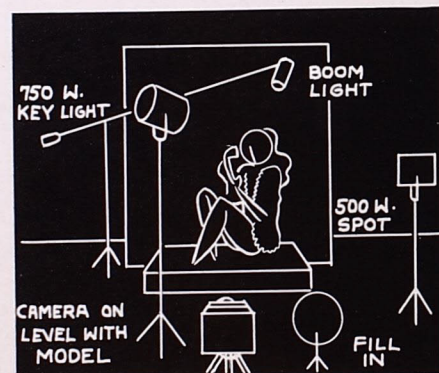


This inviting welcomette beckons to the lure of the islands . . . to sailing, surfing and spear-fishing in the land of the leis. The background lighting is subdued to increase the contrast between the fair complexion of the honey-blond model and the similar hue of the bamboo.



*Island Dressing*



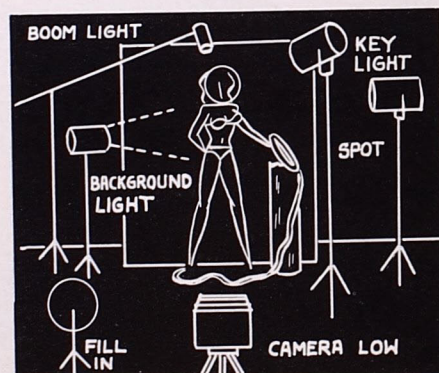


The impact of a pin-up placed in a bedroom setting depends largely on the choice of the model. While the illustrator is able to create a type or personality with a few strokes of pencil or brush, the photographer must find a living counterpart to fit the desired characterization. Ansco view camera with 10 inch Ektar lens, 1/10 second, f/11.



*Good Connection*



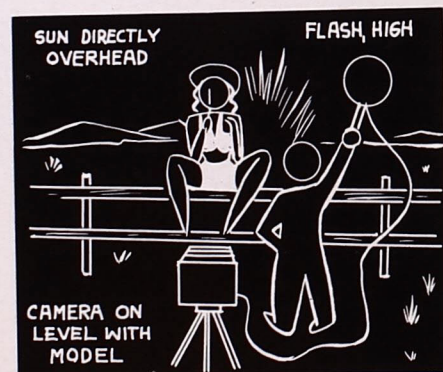


The atmosphere of a wharf is projected right into the studio by the use of a few nautical props. The perfection of the model's legs is accentuated by subdued back and side lighting which leaves them in partial shadow. A spotlight on the white backdrop adds further emphasis.



*Figurehead*



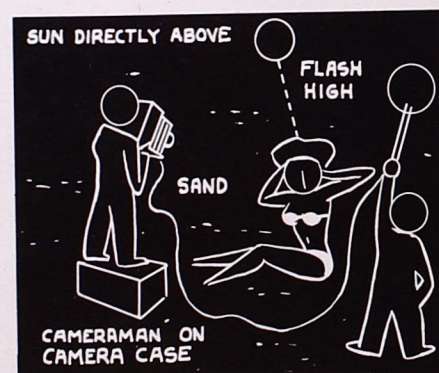


Pert, carefree and vivacious is the mood caught in this Nevada ranch location shot. It has a lasting pin-up quality without any special camera tricks. Shot at eye-level with the sun high, and flash fill-in.



*Sitting Pretty*



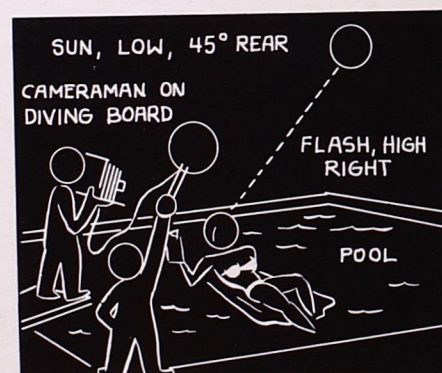


Here an amusing effect is created by combining the suave, sophisticated facial expression of the typical high-type fashion model with the pose and figure of a pin-up cutie. This shot was taken at high noon which accounts for the modeling in the face and strong shadows over the entire body. The white sand acts as a reflector, giving a luminous shadow.



*Body and Soil*



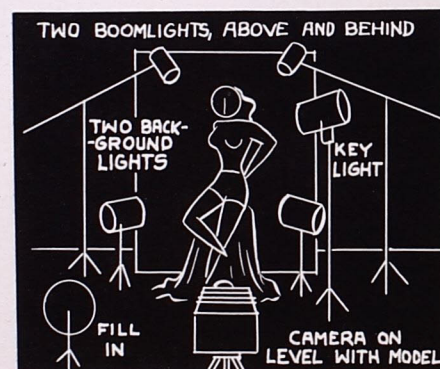


Like floating on a cloud any Sunday morning in a cool, California pool! Taken at high noon when the steeple roof of a house threw the weird shadows which, broken up by the water ripples, create an abstract prismatic pattern. 1/200 second at  $f/22$ , with flash fill in.



*Lighter than Air*



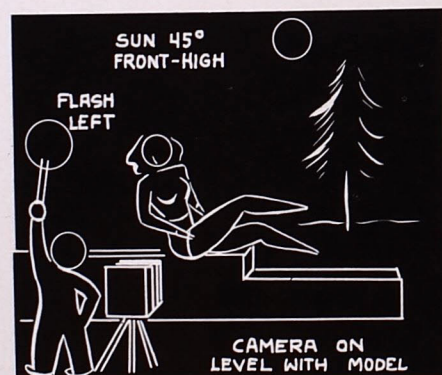


This picture and that on Page 63 of the same model on a commercial hosiery assignment hardly filled the bill for the manufacturer. They both resulted, however, in piquant pin-ups. This studio shot should have been focussed only on the legs, but what portrait photographer could ignore such a bright facial expression! 5x7 Ansco view camera, 10 inch Ektar lens, 1/5 second at  $f/16$ , Super Panchro-Press Type B film.



*Design for Loving*



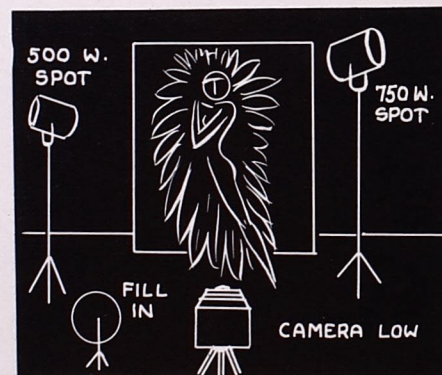


This is a perfect example of the "posed-candid" technique, where a seemingly off-guard moment is frozen after a pre-studied bit of action. 4x5 speed graphic 1/20 second f/22 Super Panchro-Press Type B film.



*Quick Adjustment*





A simple Indian headdress provides an ornamental frame for this rhythmic composition. Three dimensional quality is produced by strong back-lighting of the feathers and balanced front lights for even modeling. Shot with 5x7 view camera with 10-inch Ektar lens, 1/10 sec., f/11.



*Early American*



## Costuming and Background

A FEW months ago, a famous French actress startled the Hollywood publicity and camera brigade with a firm, French-accented "No cheesecake, please!" As she alighted from the train, she went on lecturing: "In our country, women don't have to take off their clothes in order to look sexy." To the frustrated camera boys, such a pronouncement must have sounded strange, coming as it did from a lady whose country has been hailed as the birthplace of the Folies Bergères and the Bikini Suit.

Before the Hollywood press agents had had a chance to recover from that shock, another French import upset their equilibrium afresh. This lady defied her countrywoman by barnstorming the United States with a plunging neckline that made Dior look like a fumbling beginner, and exposing her legs to as many cameramen as cared to photograph them. The reticence of other members of her sex she explained very simply by "Sour Grapes."

When ladies battle so gallantly, a gentleman can hardly afford to remain a fence sitter. We could dodge the issue, of course, by pointing out that the question of whether "it is better to conceal than to reveal" is thousands of years old, and has found many answers, according to changing tastes. Even the old Greeks could not decide whether they liked the garments of their goddesses short and trim, or long and free-flowing. Diana and Juno, the leading exponents of the different styles, have both had their legions of worshipers over the centuries.

The author is inclined to side with the school which leaves something to the imagination. A nude will exude less sex appeal than a cleverly costumed pin-up, because the latter invites visual audience participation. The most alluring pin-up of a motion picture star is the famed picture of Rita Hayworth in a negligee. Requests for copies, from World War II until this very day, have run into astronomical figures.

At any rate, the question of proper costuming is of the utmost importance for the outcome of your pictures. Make your model your partner in this enterprise—girls are very often both skillful and imaginative when it comes to making their own costumes out of scraps of material. By discussing your ideas with them in advance, you will avoid possible embarrassment when you pull out of your prop box an assortment of ties hastily converted into a Bikini Suit. Bear in mind that your costume must suit the individuality of your model. Not every girl would or should slip into a French bathing suit—which is by no means standard equipment for a pin-up, as too many photographers seem to think. Strive for originality in costuming, and you will have one more attention-getting factor on your side.

Last, but not least, comes your background. It can make or break the picture—it can be either the most eye-appealing decoration for your pin-up queen, or it can be so disturbing and distracting that it kills all compositional quality.

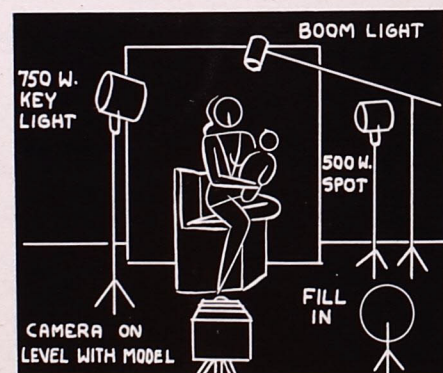
When you work with studio props and backgrounds, see that the model is comfortably posed against them, otherwise strain instead of ease will result.

Out-of-doors, we have an abundance of the most beautiful natural backgrounds. The mountains, seashores, lakes and deserts of this great continent form a never-ending scenic wonderland. You don't need Aladdin's lamp to find it—it's everywhere.

In the interest of good pictorial composition you should use just that segment of nature which best complements the human figure.

As the pictures in this book show, this might be a tree trunk, a piling, a wave or a rock formation, an iron chair or a plain backdrop. What the great German painter Max Lieberman said about the art of painting: "Malen ist weglassen" (to paint is to omit), is equally true of photography. Blend the outline of the human figure rhythmically into the curves of nature, and you will have mastered the prime rule of good composition: to integrate the divergent parts into one complete harmony.



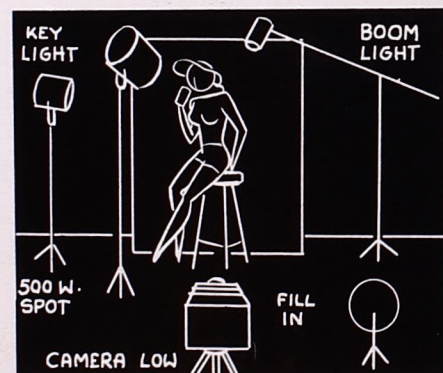


A pretty girl and a cute doll are always a sure-fire combination for an effective pin-up. Simple props and basic lighting prove that elaborate staging is unnecessary in creating an appealing result. 1/5 sec., f/16.



*Pretty Baby*



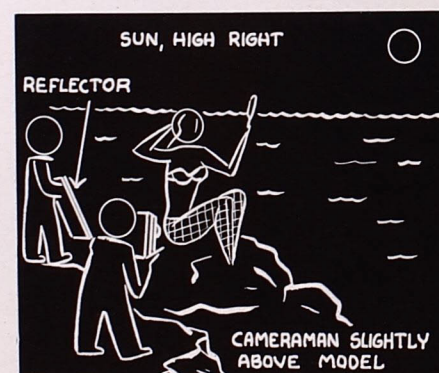


This innocent little study personifies the playfulness of a coy high school sweetie in any corner drug store back home. Spot staging with a stool and dixie cup serves to create the right atmosphere without any distracting elements. 5x7 Ansco view, Panchro-Press Type B, 1/5, f/16.



*A Sip in Time*



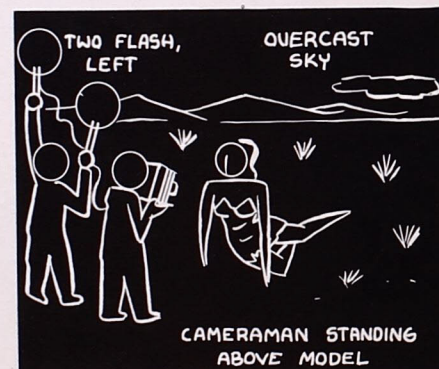


The sensuousness of a ballet mermaid is captured in the use of silk mesh stockings against a rocky cove. The seeming incongruity of comb and mirror is purposely introduced in this modern version of Lorelei.



*Lorelei*



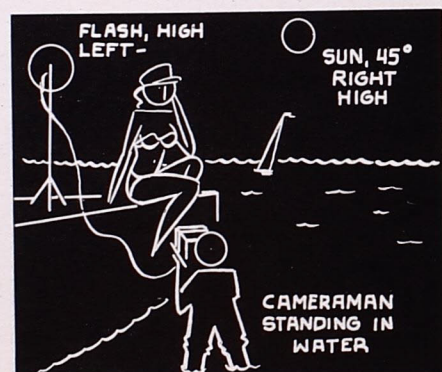


The eerie atmosphere of this picture is due to a desert sandstorm, just before the sun went down. The flowing rhythm of the body blends with the wind-swept grasses and shrubs in the background. The relatively brilliant illumination was produced through a close flash fill-in with one diffuser. 1/200, f/20, K-2 filter. 4x5 Speed Graphic, Superpan Press.



*Trade Winds*



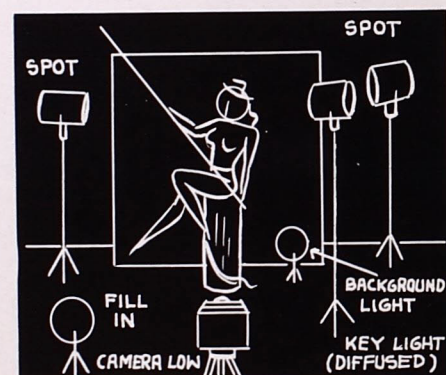


Vacation mood, sunshine, clear skies and smooth sailing! Depth of focus was increased by placing the model midway on the pier, leaving sufficient space to lead into the picture and separate the far horizon from the foreground. Polaroid filter cuts out undesirable reflection, and graduates the tonal scale of the sky. 1/100 sec. at f/18. Superpan Press.



*Net Result*



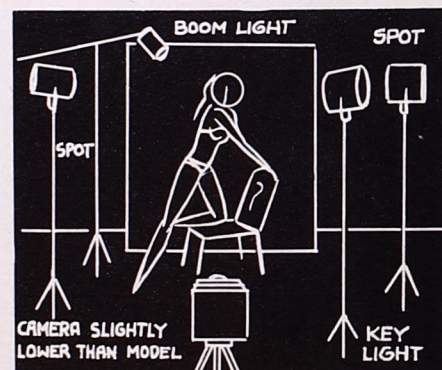


Fishing scenes being pin-up favorites, the theme merits this second treatment of a saucy angler. Diagonal arrangement on a vertical studio pile injects feeling of movement. Note: The careful posing of leg, reel with rope in diametrically opposites gives compositional balance. Side rim lighting; two spots and one hair light with one senior spot as main light and a 500 watt projection flood as fill in. 1/10 second at  $f/11$ .



*Hook, Line and Sinker*



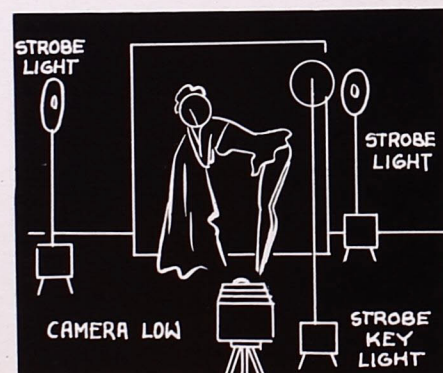


A symphony of lights and shadows, the whole photographic tonal scale of blacks and whites, is recorded in this composition. The abstract shadow on the background injects an impressionist element which lends itself to a variety of interpretations. Texture-lighting, produced by spotlights from each side, brings out the three-dimensional quality of the figure. The diaphragm was stopped down to  $f/22$  for sharpness.



*Black Magic*



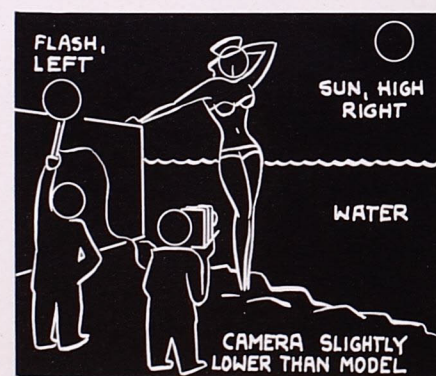


Deliberately provocative is this extreme pose which manages to capture something of the spirit of the *Folies Bergeres*. A low camera angle accentuates the long-limbed beauty of the dancer. 4x5 Graphic, 2 strobes.



*Wedding Belle*



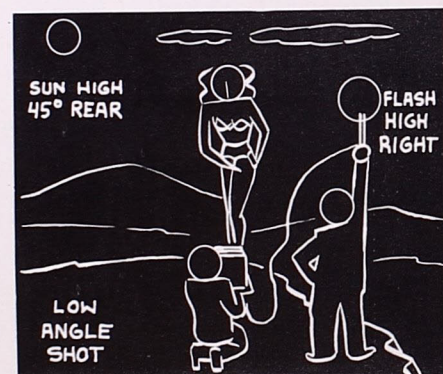


As fresh and exhilarating as an ocean breeze, this picture was achieved by posing the body of the model in an S-curve formation against an appropriate background. Full advantage is taken of side lighting by the sun using flash fill-in with diffusing screen. 1/100, f/22, K-2 filter.



*Man Overboard*



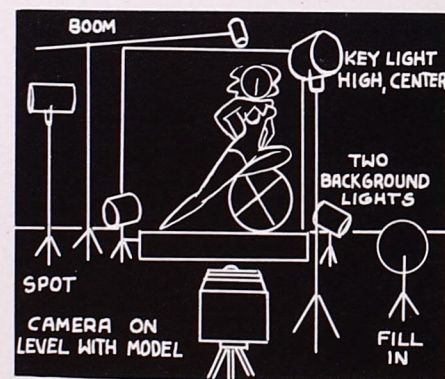


A commercial assignment for sun-tan lotion results in this appealing pin-up. Although the figure dominates the composition, the misty canyon background affords the desirable pictorial elements. This is a striking example of the "posed-candid" technique in which the action is carefully rehearsed and then frozen at the most characteristic moment.



*Slow Burn*



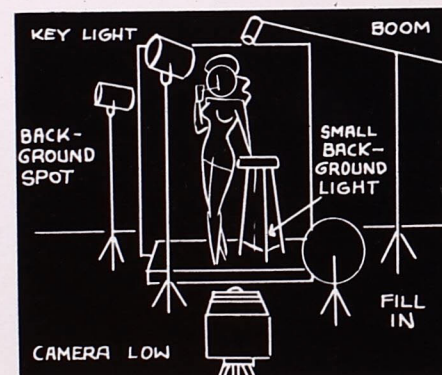


Fresh, sweet and as American as apple pie is this natural blonde beauty. The choice of a hassock as the only prop gives a feeling of motion to the study and underlines the subject's genuine cheerfulness and vitality.



*Rolling Along*



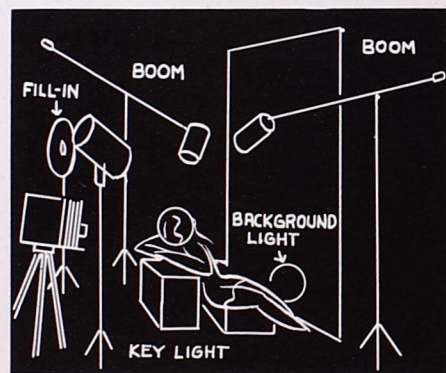


Costuming introduces a humorous element into an otherwise routine assignment, thus producing a diverting pin-up. The flirtatious expression and nonchalant posture go well with the French atmosphere it suggests. A spotlight, diagonally thrown across the background, serves to bring out the figure. 1/10, f/11, Triple S Pan. 12 mins. in DK 50.



*Cola-Coquette*





The most dramatic visual impact is always transmitted by a close-up as every motion picture director knows. Here the viewer is inescapably brought face to face with the subject's personal magnetism. This is one picture that says more than a thousand words, so why add another.



*Bewitching and Bewildering*



## Illustration Versus Photography

THE VERY word pin-up implies that this is a picture meant to be pinned up and looked at for a long time without the spectator getting tired of it. The art directors of the big calendar companies impress these requirements upon their illustrators. Of course these lucky fellows are in an enviable position when it comes to the glamorization of the subject. They can photograph the living model and then improve upon nature at will. A Varga or a Petty can elongate legs and bend them in impossible positions without getting wrinkles in the stomach or decreasing the head size.

The photographer has to use a few tricks of his own in order to achieve a similar effect.

The best method to elongate the figure without getting the head too small is to choose a low camera angle and have the model bend forward slightly from the waist up. Photographers using view cameras with tilt and swing backs should make full use of these adjustments, as this method is preferable to the elongation process of tilting the easel in printing. The latter technique entails the danger of distorting the face while attempting to elongate the lower part of the body. However, no matter how skillful the photographer is, he will never be able to take the same "poetic license" in perspective and composition as the brush-and-pen artist.

On the other hand, the photographic pin-up has more realism and therefore greater immediacy for the spectator. He knows *this* girl exists, while the calendar cutie is often the product of a colorful imagination.

While keeping the differences of the two techniques in mind, the photographer can learn a great deal from a comparative study of the different styles of the famous calendar artists.

A short analysis reveals that Varga is the exponent of the long-stemmed American beauty with a sultry and exotic look; he is the illustrative counterpart of the late Florenz Ziegfeld. From my personal acquaintance with Varga, I happen to know that for all the exotic impact of his finished drawings, he prefers the natural, wholesome American girl as his working model.

Petty tends to depict the urbane, flapper-type glamor doll who seems to be forever perched on luxurious furnishings with the inevitable white telephone in her dainty hands.

Moran and Armstrong seem to favor the All-American girl—vivacious and saucy, slightly mischievous but irresistibly cute—in short, the kind of girl who can brighten up the drab atmosphere of a machine shop, a business office, a lonely sailor's cabin, or a foxhole.

Whatever their variations in style, they all are past masters in the glorification of the American girl. Study their best-selling calendars, and then don't slavishly imitate, but use them as a guide to make *your own* original pin-ups.

## Composition and Lighting

AT A RECENT photographers' convention, a distinguished lecturer on composition used the painting of an old master to illustrate his theories on the "poetry of composition." Pointing to innumerable spider-web-like diagrams which ran all over the painting, he informed us: "It has taken me years to figure out the dynamic symmetry of this picture, but now at last I have gained the certainty of why it is a masterpiece." Wiping his brow, he added, candidly: "Of course, it is only a hypothesis."

In other words, he might be dead wrong.

Even if he had been right, however, his theories would almost certainly have been news to the original painter, who several centuries ago relied on his creative genius without benefit of geometry.

To some extent, the same is true for photography. Because of the nature of the medium, however, it is far easier to achieve "dynamic symmetry" with a camera.

Basically, composition is the organization of forms in a given space, so that the overall effect is pleasing to the eye. If you have a sense for neatness, and a feeling for rhythm, that is already half the battle.

Do not crowd too much into your picture. Your lens should present a dramatic sector rather than the whole. . . . In pictorial composition, *less is more*.

In shooting a pin-up, make the human figure the center of attraction, using the studio or scenic background merely as a pictorial accent. Observe Nature closely, and you will find compositional elements in the lines of the shore, the formations of trees or mountains, the patterns of a landscape or a sand dune. Re-create those curves of Nature in your composition of the human figure, correlating the latter to the specific background.

To accentuate the vitality of your model, use a diagonal arrangement of her figure in your rectangular compositional frame. Conversely, a horizontal or vertical placement of the figure will result in a static, or more restful atmosphere.

*Lighting* is not so much dependent on artistic intuition as composition, and can therefore be more easily discussed.

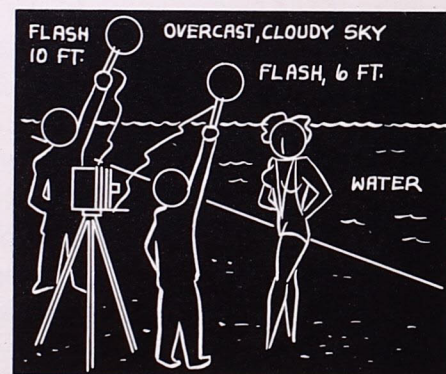
Lighting is the technical complement to the expression of moods. Studio lights are to the photographer what brushes are to the painter; lights and shadows are to the one what colors are to the other.

Spotlights were used for the studio pin-ups in this book because the author feels they afford better control and separation of the figure from the background. Back-side lighting with just enough front fill-in adds depth to the picture.

By using synchro-sunlight flash shooting, the same lighting system can be applied to outdoor photography. Use the sun, high and to one side, as the main spotlight on your model, and fill in with a flash from the front. Do not put your flash too close to the subject, as this will destroy the balance of lighting so essential to the harmony of the picture.

And, finally, skillful lighting is what creates the illusion of three-dimensional reality. Proper back-side lighting will make your pin-up cutie practically step right out of the picture . . . in your direction . . . you can dream, can't you?



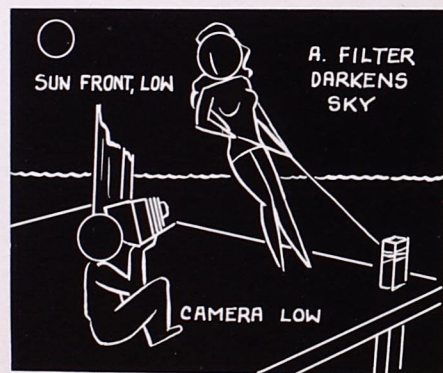


To create a provocative mood picture of supercharged magnetism, a coppery costume was draped around the figure, sarong fashion. The feeling of impending shock is brought out by use of a yellow filter to darken an otherwise blue sky adding somber contrast to the blonde hair. Shot in bright sunlight with a flash fill-in. 1/100 sec., f/18, K-2.



*High Voltage*





The most perfect composition is often suggested by the curves of Nature. Here a weather eaten piling has been used as a norm for the body swing. The rope serves as counterbalance and emphasis of movement already expressed through the diagonal composition. Red filter is used to darken sky and to make the face, sailor hat and thighs stand out.



*Ship Shape*